

THE QUAVÉR,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,
And Exponent of the Letter-note Method.

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[One Penny.]

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London: F. Pitman, 20, Paternoster Row, E.C.



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Vol. 2, handsomely bound in cloth, gilt lettered, price four shillings.

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Opening Address

To the
Edinburgh Association for the University Education of Women.

By SIR HERBERT OAKLEY.

Nov. 4, 1884.

LADIES,—My first impulse is to offer to the Edinburgh Association for the Education of Women, and to their friends, a hearty welcome to the Music Class Room of the University. It is not the first occasion on which lectures on Music have been given to ladies—though not to your association—within the precincts, in *diesen heiligen Hallen*, of the University. During the time of my predecessor, Professor Donaldson, to whom this Chair owes so much, a course of such lectures was, at least during one session, tried. The *locale* was that of the present Agricultural Class Room, which is not, like this one, an isolated building, but within the walls of the college, and it seems, therefore, to have been deemed advisable that the ladies should enter by means of the window rather than by the college gate, and a doorway, or some kind of breach in the wall was made for entrance and egress. But the custom may be said to have been more honoured in the breach than in the observance, for it was soon discontinued, and has since fallen into abeyance. Here, as you are aware, ladies have for nearly twenty years been present, either by application or by invitation, to hear organ recitals, occasionally with expositions on the music played, and I trust that they have graced my class-room with some gain to themselves.

I rejoice to have obtained the kind consent of the *Senatus Academicus* to receive your association in this building, in which exist certain immovable appliances for musical teaching and illustration. For had that sanction been withheld, I could hardly have complied with the requests with which, for several years, I have been honoured by your executive committee to give lectures in some branch of music to your association. It may be that to some of those intending to join the class your usual place of lecture would have been more convenient. But I think that the facilities and advantages to which I allude will compensate for any inconvenience in the way of distance which may be felt by some of you in a weekly attendance here.

In desiring that music should be added to the University teaching to your Association, I presume that an object is to make music one of the subjects which qualify for the University Certi-

ficate in Arts, or to make it one of the larger number of subjects which qualify for the Diploma of the Association. In this way you would be causing history to repeat itself, for "music" (in its old sense) was one of the subjects classified in old time under the *Quadrivium*, or "fourfold way to knowledge," the other three subjects being Arithmetic, Geometry, and Astronomy; and in order to complete a liberal education, the *Trivium*, or "three-fold way to eloquence," was added, which comprised the three sciences of Grammar, Rhetoric, and Logic; the number of liberal sciences necessary for young philosophers being seven, or the "Septem Discipline," the same number at present necessary for the Diploma of philosophers at your Association. The scholastic division of Trivium and Quadrivium was recognised up to A.D. 1117, for there is, or was (as we are reminded in Hawkins' *History of Music*), in Westminster Abbey, the following ancient monumental inscription of that date in memory of Abbot Gilbert Crispin:—

Mitis eras, justus, prudens, fortis, moderatus,
Doctus Quadrivio nec minus in Trivio.

Theology was next added to the liberal sciences, then Jurisprudence, and then Physics.

That Music (in its more modern sense) may still thus receive due honour and be restored to her place, will, I hope, again be the case, especially in these days, when Great Britain, after a long period of mediocrity in the art, seems to be awakening from lethargy and again to be taking musical education into serious consideration. Attendance at this class would, I think, scarcely be given, only in order to obtain a Professor's certificate of such attendance, as for instance in the case of a certificate from one of the Academies. But whatever your object, an opportunity may be afforded you of here learning as much about some branches of an art (requiring for complete mastery the devotion of a life-time) as I can communicate this winter in lectures. In this form of instruction the principles of what is technically called "Harmony" may be conveyed, and in more formal dissertations a glance may be taken at the rise and progress of the art from an historical point of view. And perhaps in the course of lectures I may succeed in raising your taste for the divine art, in causing you more to reverence its immaterial nature, its subtle and mysterious influence. Music has now acquired an importance in Great Britain which renders acquaintance with its principles, its terminology, and its technicalities, a valuable, if not necessary part of a liberal education. It furnishes illustrations to general literature of which the force is missed without some knowledge of its elements. It has a vocabulary of its own. Many of its terms and phrases convey no meaning to the reader or hearer who is

unfamiliar with it; and the mere formal definitions of its technical language give no sufficient insight into the subject to which they relate, without such an elucidation of that subject as may be conveyed in the form of lectures. It has taken its place among the noblest of the arts, and, as of old, no country which desires to maintain a high intellectual position among nations can afford to disregard a study which has enlisted great minds for its service.

Writing upwards of 500 years before the Christian era, the Chinese philosopher Confucius is said to have given this singular testimony—"To know if a kingdom be well governed and if the customs of its inhabitants be bad or good, examine the musical taste that prevails therein." And a great philosopher and critic of our time—Professor Ruskin—who only the other day inculcated, from his chair of Fine Art, at Oxford, a study of music, has written—"It is an assured truth, that whenever the faculties of man are at their fulness, they must express themselves by Art: and to say that a State is without such expression is to say that it has sunk from its proper level of manly nature."

The ladies of your Association are to be congratulated for desiring to extend in various subjects the higher Education to women by the University. You may, however, bear in mind that you are accustomed, and very justly so, to consider, say, the English literature or the Greek class in this University as the best and most advanced teaching to be had in English and in Greek; for they offer the best mode of teaching both subjects to advanced students and scholars. But lectures on certain branches of music can never be complete teaching to *musicians*. Counterpoint, for instance, can only be learnt by diligent writing of exercises, subject to careful revision. And much the same is true of other branches of the Art and Science, which are only to be accurately acquired by private study. Another difference to most other subjects lectured on to your Association may be noted in musical lectures, and a difference in their favour, namely, that whereas in other subjects men are generally better prepared by their secondary education for the higher teaching at the University than are women, in this case the reverse is more often true; for the average musical acquirements, I do not say capacities or abilities, of those who listen here, are in advance of those of men, and until recently practical music has been almost entirely in your hands. The young man who played on the piano-forte was—not so long ago—thought effeminate:—"Callant," said an old gentleman of the last generation to a youth who had performed with acceptance at an evening party, "Callant, can you sew any?" And it is not easy to lecture to a class made up of quite heterogeneous elements, and to

an audience containing persons at different stages of musical knowledge,—varying from those who may be neither able to play a scale correctly to those who can perform a Sonata of Beethoven or an intricate composition of Chopin, or possibly to compose an instrumental rhapsody on our late Tercentenary. Formal lectures on Art cannot give the technical knowledge of the whole subject in any degree analogous to lectures on literary matter, or on pure philosophy. In the latter case the expounder speaks the language of the subject; here he has to speak of that language, and endeavours to give to his class a construe. Whilst he is talking of the dry bones of the matter, its living spirit, or voice, is mute, and can only be made to assert its presence by the aid of some medium, and even then, should the skill or taste of the exponent be slack, the full intention is missed. Talking of music cannot convey, at least in the same degree, the information given by talking of pure science. Our exceptional and incomparable subject is, in its most interesting aspect, outside the domain of absolute science or matter of fact. It is hardly necessary to say that lectures cannot teach the executant musician how to play, as, for example, surgical lectures teach how to operate, any more than discoursing on fencing or gymnastics could teach those useful exercises; and I need hardly urge that most branches of art are taught better by practice than by precept. It is by practice that the principles of musical art and science are familiarized to the mind; there are no experiments which teach a science so thoroughly as those in which the student herself is the experimentalist.

If thus we may not orally teach all branches of musical study, some of you may think: Where shall we go, and what ground have we to stand on, what absolute validity have laws or rules in music? Have the laws which regulate vibrations—the grand science of Acoustics—power to aid the composer? As laws of nature—"laws which never can be broken"—they must have influence over all that appertains to sound; and, as I hope to show you, the technical laws of Harmony are, to a great extent, founded on natural phenomena. But, can *musicians* be elicited, or their artwork rendered better, by a study of acoustics? An answer seems to exist to this question in the fact that the greatest music that has been composed was by one unacquainted with the science—the stone-deaf Beethoven. It has been not untruly said that acoustics contain no hint of the beauty of music. Interesting experiments with sand on a plate will show that nature distinguishes concord from discord by apparent approval of concord in regular and geometrical patterns of sand, and by disapproval of discord by irregular and shapeless patterns; but, as Old Spenser says:

"Discords ofte in Musick makes the sweeter lay," and, as I hope to show you, every note in a diatonic scale—"septem *discrimina vocum*"—can be pressed into service in one and the same chord. It seems, then, that the laws of vibrations of sound have scarcely more to do with musical art than those of luminous vibrations and optics have to do with pictorial art. Sound and light have their laws, but from them the soul and beauty of *Art* are not to be learnt.

Lest in this comparison of Science and Art I should in any way seem to undervalue the study of a very important branch of natural philosophy, or to imply that acoustics have no connection with the science of music, let me commend you to Blaserna's work, "The Theory of Sound in its relation to Music," and quote for your edification and reconciliation with what has been said, a passage from the late Professor Clarke-Maxwell's last lecture, delivered at Cambridge in 1878, on the Telephone.

"Helmholtz," says the Professor, "by a series of daring studies, has effected a passage for himself over that untrodden wild between acoustics and music—that Serbonian bog where whole armies of scientific musicians and musical men of science have sunk without filling it up. We may not be able even yet to plant our feet in his tracks, and follow him right across—that would require the seven-leagued boots of the German Colossus; but in Cambridge we have the Board of Musical Studies vindicating for music its ancient place in a liberal education. On the physical scale, we have Lord Rayleigh laying our foundation deep and strong in his Theory of Sound. On the æsthetic side, we have the University Musical Society doing the practical work.... The special educational value of this combined study of music and acoustics is, that more than almost any other study, it involves a continual appeal to what we must observe for ourselves. The facts are things which must be felt; they cannot be learned from any description of them."

How, then, is instruction in music conveyed to classes? It may be theoretically imparted by explanation of the technical laws of harmony; by examination of the different forms and intentions of works of great masters; by explanation of the construction and compass of instruments, and of the organ or orchestra—respectively, as Berlioz calls them, the "Pope and Emperor" of instrumental music. An effort might be made during such lectures to influence judgment and improve taste; to cause you to look at music from a higher standpoint; to understand better its position and its relation to the human mind; to examine into the origin of the art as it existed in rude form among the greatest nations of antiquity, and also in mediæval times—a research of value, as shew-

ing how largely a nation's characteristics are reflected in its national music, and also showing the great length of time that Music, youngest and least material of arts, has taken to come to development and maturity, whereas the most material of arts—Sculpture—came to perfection in the days of ancient Greece, and has never since been surpassed, even by the colossal achievements of Michael Angelo. It would be well, too, if by lectures those who listen to music could be incited to more purpose, with more reverence, and not to pronounce an opinion or criticise without adequate knowledge and experience—well if those who sing or play could be induced to aim higher, and to learn some mistrust of early impressions of first hearings of music linked with associations—maybe of words, or of expounders, or of places—but perhaps of little value as music independently of such associations.

Well, too, would it be if lectures encouraged you to feel that there is something objective, absolute in art; something not merely dependent for its immortality on judgment of the ears and feelings of the mass of hearers. Many listeners will always prefer music in its lower degrees and less artistic form more than at its noblest and best, and they suppose that which *they* recognise is all there is to recognise. But they are outside the temple, as it were in the court of the Gentiles. And, as has been urged, Art cannot, like mathematical science, prove its soundness and truth, but is the manifestation of beauty by means of sound, colour, or form, and no one can make those who have not any real appreciation of the beautiful recognise beauty. A person may not be blind, and yet may have no power of seeing artistic beauty; and may not be deaf, and yet hear no *real* music. And there are divers gradations or intermediate states of appreciation—from those who go to the finest galleries in the world chiefly to say they have been there, and may sit before masterpieces of art (as I have seen *forestieri* at the Vatican before Raphael's "Transfiguration," reading letters or staring at their neighbours), gradations up to devotees who day after day remain enraptured before real works of genius which to them as often disclose new beauties. Variations, too, are there between those who regularly attend orchestral concerts—not because they really care for complicated music, but either to be seen there, or, as it seems to some folks, to perform a duty in listening to that which they are told is a hard nut to crack,—a great intellectual exercise, and not therefore to be shirked, but to be cheerfully undergone to the bitter end, with special manifestation of delight at those pieces in the programme most difficult to understand. For if this is not the case, how is it that music, which as a matter of fact can only be understood, at a first hearing, by *musicians*, and

by only a few of them—music such as that of some by Berlioz, Wagner, and Liszt—is received and applauded more than anything else in a programme, and as if it had been known for years? Far be it from me to imply that there are not many exceptions to so low a condition of appreciation, or to mean that the other extreme is absent here. For there are those who are more deeply moved by great music than by anything, who with hearts really attuned, and with hearts warm with devotion, hear the works of classical masters as if almost a revelation from heaven, and as the best solace after religion permitted to suffering humanity. Again, some of you may take up a piece of music, and think how exquisite is the introduction of such a note or harmony, and how commonplace the substitution of such another. A person with slight technical knowledge may think this, and the *consensus* of musicians be with her; although another, after much study, but of lower musical intelligence and appreciation, will fail to discover the great difference, or may look upon it, like Pope, as the “difference ‘twixt Tweedledum and Tweedledee.”—*Musical Standard*.

Applause.

IT has probably been given to no one to attend an opera or a concert when the applause of the audience has been judiciously tendered to the artists, and an assemblage deserving enough and sufficiently appreciative to show satisfaction unanimously when praise is due, or their discontent when blame is called for, is rarely to be met with anywhere. Well-meaning, but ignorant auditors often applaud when the slightest lull takes place in a concerted piece, and generally contrive to demonstrate their unbounded satisfaction for a cavatina or a duet by frantic clapping as soon as any natural rest of two bars takes place. The cavatina or duet, however, proceeds to its musical termination, for every piece of music is constructed on mathematical principles; a melody must have a part number one and a part number two, and the well-meaning are hissed or remain dumb-founded: but the smiles of the non-applauding environment do not prevent them from repeating their silly practice some other time.

A paid *claque* is bad enough, we all know, and in reality does more harm to the singers and the music they interpret than is generally supposed, but the foolish approbation manifested by cane-rapping and hand-clapping is infinitely worse, and

is frequently as annoying as the presence of the unbearable vulgarians who chatter incessantly during the performance.

Another type of applauder is he who will boisterously cry out “bravo” when a *prima donna* has terminated her aria with a charming *roulade* or a wonderful trill, and, unless taught by some friend to say “brava” for a lady and “bravo” for a gentleman, he will egregiously err to his dying day. But even the persons who have been coached in this particular, and who applaud well enough when a tenor or a soprano are upon the stage, will still continue to make themselves ridiculously obnoxious by shrieking forth *bravo* and *brava* as they have been taught, when several artists come before the footlights. But where stupidity is most strongly shown is in the interruption of the last notes of a singer. For example, a difficult morceau is sung; toward the last the executant relies on the effect of a methodically developed and striking last note, and employs every available resource to make that note pure and telling. The untutored portion of the audience feels that the high or low note is coming, and just when it is *attacked* begin an insane and vociferous applause, drowning the natural *crescendo* and *diminuendo* of the note, instead of waiting until the end, as they should. Many singers take advantage of this when they know the kind of audience they have to deal with, and they risk notes which otherwise they would not have cared to attempt. We cannot blame them, considering the lack of artistic tact and common sense on the public's part. In concerted pieces in opera, in the crash of a finale, some open their mouths but emit no sound, or at least do not strain their voices. What is the use? The volume, sweetness, strength, or expression, as it may be, will be utterly lost in a storm of applause. Why waste such powers?

Every audience is different at an opera, and this ridiculous system cannot be quelled until the Utopian days reach us, when a law will be made to prevent it, or when a courteous solicitation will be tendered to the public requesting no applause to be given to artist and performer until the very last note of their *solo* has been emitted.—*Musical Critic*.

A KNOWLEDGE OF HARMONY is invaluable alike to the vocalist, the pianist, the organist and the harmoniumist, giving them a reading power which otherwise they could only attain after many years' study; and also enabling them better to understand and appreciate, and, therefore, excel in and enjoy, the music which they perform. A class for study is now forming, for particulars of which refer to the advertisement.

Hints to Amateurs.

DON'T mistake giggling for cheerfulness, slang phrases for wit, boisterous rudeness for frank gaiety, impertinent speeches for repartees. On the other hand, don't be prim, formal, stiff, or assume a "country face" eloquent of "prunes, potatoes, prisms," nor sit bolt upright in a corner, hands, feet, eyes and lips carefully posed for effect. An effect will be produced, but not the one you wish. Nor yet sit scornfully reserved, criticizing mentally the dress, manners, looks, etc., of those around you. Make up your mind that your companions are, on the whole, a pretty nice set of people—if they are not you had no business to come among them—that there is something to respect and like in each of them. Determine to have a nice time anyhow; then do your part to make it so. Be genial, cordial, frank. If you can play and sing ordinarily well do not refuse to take your share in entertaining your companions in that way. You cannot be expected to sing like a Nilsson or a Kellogg. If you cannot play or sing say so frankly, and do not feel humiliated. You probably excel in some other accomplishment. Even if you do not, you can possess that one grand accomplishment to which all others are accessories, that of being "a lady"—a true woman, gentle and gracious, modest and lovable.—*Montreal Family Herald.*

At Berlin, the inhabitants are busy preparing a petition with the hope of putting a curb on the piano-playing nuisance. The plan is to obtain from the authorities a decree stating the hours during which the pianists will be forbidden to annoy their neighbours.

THE composer, Joachim Raff, who died only a little while ago, wrote the funeral march performed on the occasion of Meyerbeer's obsequies.

"What did you think of it, eh?" the author asked of Rossini, after the funeral.

"Well, to be candid," replied Rossini, "I should greatly have preferred a march by Meyerbeer for your funeral."

The collection of music and musical literature comprising the library of the late Dr. Hullah, brought to the hammer in London, realised altogether but £150. None of the lots, of which there were some 250, realised more than a couple of pounds apiece; and even a transcript of Mendelssohn's "Lauda Sion" with some autograph lines addressed to Dr. Hullah by the composer, brought no more than this amount. The old-fashioned harpsichord, which went with the collection, and which has lately attracted some notice by reason of its antiquity and unique manufacture, was knocked down for £28.

Kücken, the favourite song composer, who died April 3rd, 1882, is about to be honoured by the erection of a bust, the execution of which has been entrusted to the sculptor Brunow of Berlin.

EASY CANTATAS, suitable for Musical Entertainments, Flower Shows, Harvest Festivals, Breaking-up of Schools, &c.—

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Edinburgh: Johnstone, Hunter, & Co.

THE "QUAVER" COMPOSITION CLASSES.

A NEW POSTAL CLASS, for beginners, commences Jan. 1st. The instructions necessary are contained in "First Steps in Musical Composition," which can be obtained of the Secretary; and the only preliminary knowledge requisite is that possessed by the average singer or player who is able to read music. The themes and problems, to be worked out by Students, forwarded on receipt of entrance fee.

Entrance Fee, 1s. Correction of Exercises, per set, 1s.

Each set of exercises to be forwarded to the Secretary for correction, monthly or otherwise, enclosing the fee for correction, and a stamped addressed envelope or post wrapper for reply. Each exercise should be marked with the number of the theme or problem to which it corresponds, and have abundant margin left for corrections and remarks. The exercises may be written either in Letter-note or in the ordinary notation.

Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may, if they choose, send in periodically only a single set of exercises worked out jointly.

Members requiring further information upon points respecting which they are in doubt, are requested to write each query legibly, leaving space for reply, and enclosing a stamped addressed envelope.

Exercises for correction, and all communications respecting the class, to be addressed:—

The Secretary of The Quaver Composition Classes, 47, Lismore Road London, N.W.

Choral Harmony—(continued)

VOLUME III—(continued).

The whole of this Volume is printed in Letter-note.

107	A thousand miles from land	Root	Song should breathe. Colville.	When thy lone heart. Colville.	The hardy sailor braves. Arnold
	The rising storm	Czapke	115	The Junior Course	
	The tempest	Whitaker	to	on the	
108	Prayer in the storm	Himmel	120	Letter-note Method.	
	Morn on the waters	Czapke	121	Night's shade no longer (Moses)	Rossini
	Ship ahoy	Moore		Awake the song of merry greeting	Swiss
	Land ho	G. F. Webbe	122	Sweet evening hour	Calcott
	The heaving of the lead	Shield		Fairy glee	Percy
	Home at last	Storace		The time for singing	German
109	While all is hushed	Kreutzer	123	May morning	Flotow
	Hark, the Goddess Diana	Spoorth		Waken from the east	Old Melody
	The morn unbars the gates of light	Davy		Lay by employment	Nuschütz
	Old Towler	Shield		Hither, friends and neighbours	Hungarian
110	Practice in Simple Time		124	Now pluck the verdant oaken leaf	Silcher
111	Practice in Compound Time			Cornish May-song	Muller
112	Psalmody selections. 14 popular hymns and tunes.			Gather your rosebuds	Lowes
113	Exercises in Modulation			Lo, country sport	Weekes
114	Studies in Modulation, 9 part-songs, etc. —			Queen of May	Root
	Round for 4 v. Colville. That setting sun. Graun			Here's a hank	Bohemian
	How doth fond memory. Pleyel. A voice is in the western. Colville. See how beneath the. Eberwein			Come lasses and lads	Old English
	All under the leafy. Reeves. Mustapha. Reeves		125	Happy nymphs and happy swains	Shield

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